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A

# CATALOGUE

OF

That truly Superb, and well-known

# Collection of PICTURES,

OF THE

*Roman, Venetian, Spaniſh, French, Flemiſh, Dutch* and *Engliſh* Schools;

THE INTIRE AND GENUINE PROPERTY OF

# Monſieur DESENFANS.

AMONGST WHICH ARE

No leſs than TEN Landſcapes with Cattle and Figures by *Berchem*, and EIGHT by *Teniers:*

Several Performances by *Rubens* and *Vandyck:* An undoubted Picture of *Gerard Douw:* Some precious Landſcapes with Horſes and Figures by *Wouvermans:* Three of *Vernet;* ſome of *Guido, Carracci,* and *Salvator Roſa,* out of the Palace Barbarini at Rome: Three by *Morillo:* Some by *Albano, Pouſſin, Raphael, Correggio, F. Laura,* &c. &c. with the Works of ſome eminent Maſters of the *Engliſh* School.

ALSO,

Four Performances of *Claude le Lorraine;* one of which is that well-known and ſo much admired Sea Port with the Hiſtory of St. Urſula, which was purchaſed ſome Years ago out of the Palace Barbarini, and is reckoned the fineſt Picture in Europe.

THE WHOLE WILL BE SOLD

On *Saturday, April* 8, 1786, and following Days,

(*Sundays* excepted)

By PRIVATE CONTRACT,

By a COMMITTEE appointed by Monſ. DESENFANS,

At the Great Rooms, late the Royal Academy, No. 125, *Pall Mall,*

Where the NOBILITY and GENTRY may View the above Pictures.

# PREFACE.

IN the laſt year Mr. *Deſenfans*, having formed a deſign of going to reſide in his native country, and conſequently of diſpoſing of his pictures, ſent the firſt part of his collection to be ſold by auction at Mr. Chriſtie's rooms; reſolving to bring the remainder forward as ſoon as poſſible. But the ſeaſon being then far advanced, when moſt of the *Amateurs* were gone into the country, and other circumſtances concurring * at the time of the ſale to prevent much company from attending, his friends adviſed him to poſtpone the further ſale of his collection to the preſent year. By the very honourable conduct of Mr. *Chriſtie*, ſome pictures of value, which were on the point of being ſold at the greateſt loſs, were reſerved, and are annexed to the preſent collection, which is now offered to the Public, and which has been conſiderably enriched ſince that time by the addition of ſome valuable pictures of the *Venetian*, *Dutch*, and *Engliſh* ſchools; from the *Barbarini* palace, from the cabinet of a *French* Nobleman, and from the collection of the late Earl of *Scarborough*. Theſe, joined to the rare productions of the pencil, which were before in the poſſeſſion of Mr. *Deſenfans*, form an aſſemblage of works in this ſpecies of art, ſuperior to any that has ever been offered to ſale in this country. And whether Mr. *Deſenfans* continues in *England*, as he is himſelf inclined, and is ſollicited by his family and friends, or fixes his reſidence abroad, he is equally determined to part with his pictures, in which the greateſt part of his fortune is veſted.

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* Particularly Mr. *Lunardi* made an aërial excurſion, which drew almoſt every body to the Artillery Ground.

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Many of them, whether purchaſed at public ſales, or by private contract, he does not hoſitate to ſay, have been obtained by him at a very high rate, and are known to have been ſo obtained. He cannot therefore deceive himſelf altogether with the expectation of not being a loſer by ſome, yet this apprehenſion may in ſome reſpects perhaps be reaſonably diminiſhed, without flattering the country unneceſſarily, when we conſider the difference of circumſtances, under which it now preſents itſelf in point of taſte, from what has ever marked it in any preceding period of time.

Not more than half a century ago, the ſale of ſo coſtly a collection as the preſent, would, in all probability, have been attended with an immenſe loſs to the perſon who ſhould have formed it at any thing like the expence it has coſt its preſent poſſeſſor, for though there were then in *England* connoiſſeurs who purchaſed pictures of value, their number was but exceedingly ſmall.

Indeed, a taſte for this ſublime art, however coveted by the *Engliſh* at any time, did not effectually develop itſelf until the reign of *Henry* VIII. In that of *Charles* I. it prevailed more generally; the celebrated *Rubens* and *Vandyck* were then enriching this country with the *chef d'œuvres* of their art. By theſe, and other patronages of that Monarch, who poſſeſſed himſelf a high taſte for the arts, that taſte became diſſeminated through the country; and though afterwards it was exceedingly damped, by the misfortunes that overwhelmed both the Prince and the people, it was never totally extinguiſhed. Perhaps it owes, in ſome degree, its preſervation to the diſpoſition for foreign travel, which is certainly meritorious in any people, and hath in more modern times very ſtrongly attached itſelf to thoſe of condition in *Britain*; who if they did not make collections abroad, yet acquired there a taſte for the art, which was ſufficient to retain ſome character to their country.

But we now live in the reign of *George* III. by whoſe acceſſion to the throne this, and all the other arts acquired new vigour, and new luſtre. The young Monarch declared himſelf their friend; and ſoon gave them the moſt ſtriking proof of his royal protection, by founding that ſuperb Academy, which in ſo few years has acquired a ſplendor that will remain an immortal monument of the glory of his reign: for though the wiſe œconomy of His Majeſty has ſet proper limits to an otherwiſe unbounded munificence of mind, he has always ſhewn that he conſiders that munificence indiſpenſable to thoſe improvements which are the greateſt ornaments of an age, and do the greateſt honour to the human mind; and accordingly the arts have invariably obtained it from his hand.

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The whole kingdom hath caught the ardour of his royal example. This love of the arts now animates every part of it. Not in the metropolis alone; not in the larger cities of the kingdom; not in the nobleman's manſion only, do we meet with Statues, Pictures, Prints, or Drawings; but in the more humble dwellings of the private man, and in the moſt retired ſituations, all theſe are to be found, and with theſe, the taſte that can diſcover and value their excellencies. We muſt not indeed expect to find every where Pictures equal to thoſe in the collections of the Dukes of *Devonſhire*, *Portland*, *Rutland* and *Montagu*; the Earls of *Bute*, *Beſborough*, *Hardwicke*, *Aſhburnham*, *Exeter*, *Powlett*, *Groſvenor*; Lord *Arundel of Wardour*, Lord *Cremorne*, Lord *Clive*; Sir *W. W. Wynne*, Sir *Thomas Dundas*, Sir *George Yonge*; Mr. *Welbore Ellis*, Meſſ. *Agar*, *Antrobus*, and *Purling*, Mr. *W. Smith* at *Clapham*, Mr. *Aufrere* at *Chelſea*, Mr. *Slade* at *Rocheſter*, Mr. *Udney*, Mr. *Hulſe*, and Mrs. *Newton*; nor Statues equal in number and value to thoſe of the Marquis of *Lanſdown* and Mr. *Townley*; nor Prints and Drawings, ſuch as thoſe of Lord *Hampden* and Mr. *Dalton*. But we may take theſe as a ſtrong and agreeable ſpecimen of national taſte, and may conclude from the great number beſides, who are known to collect, that the ſame taſte is univerſal.

Unhappily one cauſe ſtill retards that knowledge which is ſo neceſſary to picture collectors. There are Dealers who chiefly occupy their time in ſtudying deceptions, by introducing copies inſtead of originals. They employ neceſſitous artiſts to make theſe copies, at a low price, from the works of old maſters, and theſe, when ſoiled over, varniſhed, and expoſed to the ſun, decorate their ſhops as ſo many rare productions from foreign cabinets. But theſe impoſitions cannot laſt long, while there is a growing taſte in the country, and while there are among its Gentry ſuch competent judges of the works of real maſters, as the Biſhop of *Peterborough*, Col. *Smith*, Mr. *Taſſaert*, Capt. *Baillie*, Mr. *Dalton*, Mr. *Udney*, Mr. *Whitefoord*, and Lord *St. Aſaph*, young as he is, to extend their knowledge, which is ſo eminent in themſelves, to the general claſſes of ſociety.

Beſides this, the Arts themſelves, not only in their taſte, but in their execution, are evidently making a conſiderable progreſs among us. There are few of the *Britiſh* youth who do not in ſome degree apply themſelves to Painting or Drawing; and ſeveral with much ſucceſs. Among theſe, be it permitted us to mention His Royal Highness the Prince of Wales.

Nor have *Lord Duncannon*, *Sir Abraham Hume*, *Sir George Beaumont*, the Hon. Mr. *Clifford*, and many other Engliſh gentlemen, done inconſiderable honor to the pencil; while their practice in making them adepts, hath alſo made them more excellent judges of the art, and hath helped ſome of them to form cabinets which do them infinite honor.

Yet our own ſex muſt not claim to themſelves theſe ornaments of their leiſure, and theſe elegant amuſements. Drawing and Painting are now equally a recreation for the Fair. The *Queen* and the *Princeſſes* have taken delight in theſe. *Her Majeſty* who diſtinguiſhes herſelf in the elegant amuſements no leſs than in the parental cares, has given a new luſtre to the art, by an example unknown at any other period in this country; while ſhe not only devotes to it whole hours with an aſſiduity peculiar to herſelf, but inculcates the ſame taſte into their *Royal Highneſſes*, and embelliſhes their minds with thoſe ornaments which have ſo eminently diſtinguiſhed her own.

After ſuch illuſtrious examples, can we wonder that the Marchioneſs of *Buckingham*, the Counteſſes *Stanhope* and *Spencer*, Lady *Daſhwood*, Lady *Elliot*, Lady *Diana Beauclerc*, Lady *Suſan Bathurſt*, Lady *Catherine Powlet*, Lady *Elizabeth Yorke*, Lady *Margaret Fordyce*, Lady *Gordon*, the Hon. Mrs. *Damer*, Mrs. *Walſingham*, Mrs. *Weddel*, the Hon. Miſs *North*'s, the Hon. Miſs *Egerton*, the Hon. Miſs. *C. Grimſton*, Miſs *Black*, the Miſs *Smith*'s, Miſs *Boyle*, and many other ladies, ſhould deſerve every honor that can be given them for thoſe honors which their own hands have given to the pencil.

Whatever then may be advanced by the ignorant or the envious, it is evident that the arts are making the moſt rapid progreſs under the auſpices of theſe illuſtrious patronages, and the improvements contributed by the many eminent maſters of whom this country is now in poſſeſſion.

It muſt be confeſſed indeed, and lamented that foreigners have, within theſe few years, deprived the nation of ſome of its moſt valuable collections of pictures; particularly that of Lord *Orford*; that which was firſt formed by Mr. *Udney*, and the greateſt part of Sir *Gregory Page*'s; but many fine productions have alſo, within theſe few years, been added to the country*; and there are ſtill many *chef d'oeuvres* remaining in private cabinets, each of which is a ſuperb treaſure.

Need we mention the *Claude*'s, ſo well known for their excellence, in the poſſeſſion of the Earls of *Egremont* and *Radnor*; the *Rubens*'s, almoſt invaluable, at *Blenheim*; as well as the *Vandyke*, at *Wilton Houſe*; another exquiſite *Rubens*, in the hands of Lord *Courtney*; the *Carnaro* family, at *Northumberland Houſe*; the two *Pouſſins*, of Mr. *Delmé*; the *Beliſarius*, of Lord *Townſend*; the

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* Mr. *Hamilton* has lately brought many from *Italy*; particularly a Holy Family by *Leonardo de Vinci*, now in the poſſeſſion of the Marquis of *Lanſdown*.

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landſcape of *Salvator Roſa*, in the poſſeſſion of Mr. *Knight*; the *Theodoſius*, by *Vandyck*, ſo juſtly cheriſhed by Mr. *Elwyn*; and the *Titian*, now ſo fortunately reſcued from oblivion by the diſcerning eye of Mr. *Weſt*, and reſerved to grace the cabinet of a maſter, who from his own excellencies has ſhewn himſelf entitled to ſo excellent an original.

Beyond doubt England may yet boaſt of immenſe riches in pictures, not the leſs rare in quality though leſs conſiderable in number, than are to be met with in collections on the continent. And England may reaſonably hope for a greater increaſe of theſe treaſures, while a country where property is more equally diffuſed, great numbers of private perſons are forming cabinets of value. In this reſpect Lord *Mountſtuart*, Lord *Beauchamp*, Lord *Palmerſton*, and Sir *Francis Baſſet*, have ſet an honourable example to the nation; while they are entitled to its beſt encomium for the excellent judgment they have diſcovered. But we muſt not forget to mention that Mr. *Locke*, who has enriched *England* with ſome valuable Pictures and fine Statues, has greatly contributed to the general emulation by his good taſte, as well as Mr. *Walpole*, Mr. *Cumberland*, and the Rev. Mr. *Pott*, have done by their ingenious writings on that art.

In point of advantage indeed, it muſt be pronounced that a prudent and judicious collector cannot more uſefully amuſe himſelf, for the more univerſal the knowledge of the art becomes, the more will fine pictures be enhanced in their value.

In the preſent collection, Mr. *Deſenfans* would wiſh it to be conſidered, that he has not always relied ſolely on his own judgement, but has conſulted as much as poſſible the opinion of the beſt artiſts. A good artiſt though he may not always have the experience of a connoiſſeur, and therefore may poſſibly be ſometimes deceived reſpecting a maſter, yet never can be deceived reſpecting the merit and purity of a picture. To ſuppoſe that an eminent artiſt is not a judge of a picture in this latter reſpect, is to deny that *Pope* and *Voltaire* were judges of a poem, or *Handel* and *Burney* judges of muſic. If the Connoiſſeur has any advantage over the Artiſt, without experience, it is in this, that he knows the maſter by the touch, as any of us know the hand writing of our particular friends.

But the queſtion is, who is the Connoiſſeur? for great numbers will paſs for ſuch, who have not the leaſt ſuperficial knowledge of a picture. And as theſe ſeldom poſſeſs leſs confidence than thoſe who have more real ſkill, they will ſometimes, to ſhew their importance, turn their backs on a work which feaſts the judge's eye, and beſtow the moſt extravagant encomiums on the mere daubings of the canvas.

How many then are the diſadvantages to which a valuable picture is expoſed at a public ſale? it muſt ſtruggle with envy, malice and ignorance—with the dealer whoſe intereſt often leads him to depreciate what is not his own—with the parſimonious collector, who, while he wiſhes ardently to poſſeſs a picture, runs it down, with the view of buying it at a cheaper rate—and laſtly, with the mere bunglers in the art, who, being incapable of merit in themſelves, will ſuffer none in any other pencil than their own.

If the art were not better protected by a different ſpirit in other characters, hard indeed would be its lot! But, where there is true wiſdom and judgement, there is always candour in proportion.

Hear *Bacon*, *Heudone**, *Wilton*, *Banks*, or *Nollekens* ſpeak of the Marbles cut by the chiſſel of *Roubilliac*, now the chief ornaments of *Weſtminſter Abbey*, it is with every eulogium due to their ingenious predeceſſor.

Open a portfolio of meritorious Drawings to the *Sandbys*, and they will never ſtint the praiſe to which merit is intitled.

Should *Aliamet* himſelf, or *Bartolozzi*, *Green* and *Sharp* caſt their eyes on the prints of *Alexander*'s Battles by *Audran*, or on one of thoſe fine landſcapes engraved by *Woolett*†; the Engraver or the Painter could not feel more conſcious applauſe in their own hearts than the perfect candour of theſe artiſts ſhall beſtow.

Shew *Vernet* or *Serrés* a Sea Piece by *Vanderveldt*, and will they heſitate to mark and expatiate on its excellence? Bring *Meyer* and *Coſway* to the Miniatures of *Cooper* and *Petitot*—*Greuze* to a Converſation or Village Feaſt of *Teniers*—*Copley* to the Force of *Carravagio* and the Perſpicuity of *Pouſſin*—*Rigaud* to the Athletic Characters of *Hannibal Carracci*—the Rev. Mr. *Peters* to the Angelic Groups of *Parmigiano*, or the flowing Tints of *Barrochio*—Mrs. *Coſway* to the Deſigns of *M. Angelo*—*Angelica Kauffman* to the Grecian Treaſures of *Herculaneum*—*Loutherbourg*

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* A famous ſculptor ſent by the King of *France* laſt Year to America to make the ſtatue of General *Waſhington*.

† Mr. *Fittler* though but a young man, announces talents which probably will one day alleviate the loſs of that eminent Engraver. It is he who is now engraving the famous ſea-port by *Claude*, for Alderman *Boydell*, who is ſo well known as an encourager of merit.

to a Landſcape of *Berchem*—the modeſt *Gainſborough* to a *Morillo*, or the Landſcapes of *Rubens*—*Weſt* to the immortal works of *Raphael*, and Sir *Joſhua Reynolds* to a *Vandyck* and *Rubens*' Hiſtoric Glow, and you cannot give any of them a more ſincere ſatisfaction than in the opportunity of paying their tribute to the pains of thoſe great Originals, whoſe ſpirit they have ſo eminently emulated to make the model of their own.

# CONDITIONS OF SALE.

I. THE Purchaſers will be obliged to let their Pictures remain hung up in the Rooms, late the *Royal Academy*, in *Pall Mall*, in their preſent ſtate, during the time of view, which will continue till ſome time in May, 1786.

II. The Committee appointed for conducting the ſale will give notice Three Days previous to the removal of the Pictures, which muſt be at the expence of the Purchaſer.

III. Though care has been taken that this Collection ſhould conſiſt of none but pure and original Pictures, the Committee neither can nor will warrant them ſuch. They have the candour to own that ſome Pictures may have been put in the Catalogue under the names of Maſters of which probably they are not, as judging from the Stile of ſuch Maſter, and not knowing to a certainty under what other name to place them. The Purchaſer muſt therefore leave his own judgement to decide, or that of whomſoever he may chooſe to conſult.

IV.

IV. If the Meaſure of each Picture ſpecified in the Catalogue ſhould not be exact, the Purchaſer muſt ſubmit to the chance.

V. The Buyer to depoſit Twenty-five per Cent on the price of the purchaſe, which the Committee will give a receipt for, aſſuring them of the poſſeſſion in the courſe of the month of May.

VI. This condition of Twenty-five per Cent. as earneſt money, extends only to Pictures of One Hundred Pounds value or above. For Pictures under that ſum and above Twenty, the Purchaſer to pay the Third Part as earneſt money; and for Pictures of Twenty Pounds value and under, half of the purchaſe money to be laid down.

VII. The Purchaſer will receive as ſpecified, Three Days notice or perhaps more, of the time allotted for the delivery of the Pictures, which will be continued Three ſucceſſive Days, and if during theſe Three laſt Days, he ſends not for what he has bought and does not compleat his payments, he will loſe his right to the purchaſe and the earneſt money.

VIII. To make the Payments eaſy to thoſe perſons who may prefer it, the Committee will give Three Months credit from the day the Pictures are delivered, on their Bills, bearing Intereſt of Five per Cent. and accepted by a Banker or Merchant of credit reſident in London, who muſt be known or approved of by the Committee, and in that caſe the Purchaſer muſt make application the firſt of the Three Days. But this mode of payment includes only Sums to the amount of Fifty Pounds and upwards.

IX. Any Purchaſer, who, inſtead of paying the earneſt money to the Committee, may prefer depoſiting it in the hands of Meſſrs. Pybus and Co. Bankers, in *Bond Street*, will be equally ſecure in their depoſit, till the Pictures are delivered, on producing a Receipt from the above-mentioned Bankers. This only regards thoſe Purchaſers of no leſs value than Fifty Pounds.

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# CATALOGUE,

&c. &c. &c.

N. B. The Measurement of each Picture comprehends its Frame.

| £ | s | d | | | No. | |
|---|---|---|---|---|---|---|
| 10 | 10 | — | *Canaletti* | — | 1 | Architecture and figures<br>4 ft. 8 inches high by 4 ft. on canvas |
| 10 | 10 | — | *Dekoning* | — | 2 | A landscape with cattle and figures; view from nature<br>3 ft. 3 by 4 ft. 5, on canvas |
| 40 | — | — | *Crespi* | — | 3 | Rachel at the well<br>3 ft. 7 by 2 ft. 8 on copper |
| 6 | — | — | *Ostade* | — | 4 | A landscape, horses and figures<br>2 ft. 2 by 2 ft. 8, on pannel |
| 6 | — | — | *Tillemant* | — | 5 | A skirmish<br>2 ft. 10 by 2 ft. 11, on canvas |
| | | | *Ditto* | — | 6 | A battle its companion<br>2 ft. 10 by 2 ft. 11, on canvas |
| 7 | — | — | *S. Ruysdael* | | 7 | A landscape and figures<br>1 ft. 10 by 2 ft. 1, on pannel |
| 6 | — | — | *G. Poussin* | — | 8 | A landscape and figures<br>2 ft. 3 by 2 ft. 10, on canvas |
| 10 | — | — | *Zucchero* | — | 9 | The wise men's offering<br>4 ft. 5 by 3 ft. 7, on canvas |

| | | No. | | |
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| 5 - 5 — | *Tillemant* — — | 10 | A battle | 1 ft. 1 by 2 ft. 4, on canvas |
| 5 - 5 — | *J. Ruysdael* — — | 11 | A watermill | 2 ft. 4 by 2 ft. 8, on canvas |
| 16. — | *Pethers* — — | 12 | A landscape with figures; evening | 3 ft. 8 by 4 ft. 5, on canvas |
| 12. 12 — | *Casa Nova* — — | 13 | A battle | 3 ft. 1 by 3 ft. 9, on canvas |
| | *Ditto* — — — | 14 | A battle, its companion | 3 ft. 1 by 3 ft. 9, on canvas |
| 8 - 8 — | *Palamedes* — — | 15 | A musical conversation | 3 ft. 7½ by 4 ft. 11, on pannel |
| 7 - 7 — | *Moucheron* — — | 16 | A landscape and figures | 3 ft. 11 by 4 ft. 4, on canvas |
| 6 - 6 — | *Bartolomeo* — — | 17 | A landscape and figures | 3 ft. by 2 ft. 6, on canvas |
| 53. — | *Netscher* — — | 18 | A lady | 1 ft. 11 by 1 ft. 9, on pannel |
| 20 | *Zuccarelli* — — | 19 | A landscape with cattle and figures | 4 ft. 1 by 3 ft. 9, on canvas |
| 4 - 4 — | *Frank Hall* — — | 20 | A head | 1 ft. 5 by 1 ft. 3, on cloth pasted on pannel |
| | *Ditto* — — — | 21 | A head, its companion | 1 ft. 5 by 1 ft. 3, on cloth pasted on pannel |
| 10. 10 — | *Gaszi* — — — | 22 | A view in Venice | 1 ft. 5 by 2 ft. 1, on canvas |
| | *Ditto* — — — | 23 | A view in Venice, its companion | 1 ft. 5 by 2 ft. 1, on canvas |
| 10 - 10 — | *Freebairne* — — | 24 | A landscape and fishermen | 3 ft. by 5 ft. on canvas |
| 6 - 6 — | *Dehuysch* — — | 25 | Cattle and figures | 1 ft. 5 by 1 ft. 8, on canvas |
| 8 - 8 — | *Q. Matzys* — — | 26 | St. Jerome | 3 ft. 1 by 2 ft. 10, on pannel |
| 20. — | *Lingelbag* — — | 27 | A landscape, cattle and figures | 5 ft. by 4 ft. 5, on canvas |
| 53 — | *Ibbitson* — — | 28 | A landscape and figures | 1 ft. 8 by 2 ft. on canvas |
| 16 - 16 — | *Le Brun* — — | 29 | Jethro's flock | 3 ft. 5 by 4 ft. on canvas |
| 30 — | *Van Oort* — — | 30 | A landscape with figures | 4 ft. 5 by 5 ft. 11, on canvas |
| 20 — | *B. Peters* — — | 31 | A brisk gale | 3 ft. by 4 ft. 1, on pannel |
| 30 — | *Hobbima* — — | 32 | A landscape and figures | 3 ft. 11 by 4 ft. 10, on canvas |

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| 15 . 15 — | *Spaniolet* — — | 33 | St. John in the wilderneſs<br>4 ft. by 4 ft. on canvas |
| 12 . 12 — | *F. Mola* — — | 34 | A landſcape with Italian peaſants<br>3 ft. 1 by 3 ft. 11, on canvas |
| 12 . 12 — | *Brekelmkemp* — | 35 | A Dutch converſation<br>2 ft. 7 by 2 ft. 1, on pannel |
| 30 — | *P. Potter* — — | 36 | A landſcape<br>3 ft. by 2 ft 7, on pannel |
| 36 . 15 — | *Ciro Feri* — — | 37 | The finding of Moſes<br>4 ft. 3 by 3 ft. 7, on canvas |
| 5 . 5 — | *Vangoyen* — — | 38 | Haymakers<br>1 ft. 5 by 1 ft. 10, on pannel |
| 6 . 6 — | *Bamboccio* — — | 39 | A corps de guarde<br>1 ft. 6 by 1 ft. 10, on canvas |
| 4 . 4 — | *Dekoning* — — | 40 | A landſcape with a corn field and figures<br>1 ft. 5 by 1 ft. 7, on pannel |
| 25 . 4 . | *Brackenberg* — — | 41 | A Dutch merrymaking<br>2 ft. 8 by 3 ft. on canvas |
| | *Brackenberg* - — | 42 | A Dutch merrymaking, its companion<br>2 ft. 8 by 3 ft. on canvas |
| 52 . 10 — | *Ciro Feri* — — | 43 | Our Saviour and the Samaritan at the well<br>4 ft. 10 by 4 ft. 10, on canvas |
| 52 . 10 — | *Canaletti* — — | 44 | A view in Venice—out of the collection of Mr. Fordyce<br>3 ft 10 by 5 ft. 9, on canvas |
| 10 — 10 — | *Dominichino* — — | 45 | A Madona at her devotion<br>3 ft. 9 by 3 ft. on canvas |
| 4 . 4 — | *Tempeſta* — — | 46 | A moonlight with a town on fire<br>3 ft. 6 by 3 ft. 8, on canvas |
| 10 . 10 . | *Auguſtino Carracci* | 47 | An infant Chriſt<br>2 ft. 6 by 3 ft. 1, on canvas |
| 3 . 3 . | *Wouvermans* — | 48 | The inſide of a ſtable<br>1 ft. 8 by 2 ft. on canvas |
| 4 . 4 — | *S. Ruyſdael* — — | 49 | A landſcape and figures<br>2 ft. by 2 ft. 10, on pannel |
| 40 — | *Brower* — — — | 50 | A converſation<br>1 ft. 7 by 2 ft. on pannel |
| 31 — | *Vanderveldt* — — | 51 | A ſea calm<br>2 ft. 9 by 3 ft. 2, on canvas |
| 70 — | *Vanderveldt* — — | 52 | A briſk gale, its companion<br>2 ft. 9 by 3 ft. 2, on canvas |
| 47 . 5 — | *Moucheron & Berghem* | 53 | A landſcape with cattle and figures<br>2 ft. 11 by 3 ft. 6, on canvas |
| 21 — — | *Vandermeulen* — | 54 | Lewis XIV. at the ſiege of Namur<br>1 ft. 10 by 2 ft. 4, on canvas |

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| 15 - 15 - | *Ludovico Carracci* - | 55 | Lot and his daughters — 2 ft. by 2 ft. 3, on pannel |
| 20 —— | *Teniers—in the manner of Titian* — | 56 | A holy family in a landscape — 3 ft. by 2 ft. 5, on pannel |
| 14 - 14 - | *Filippo Laura* — | 57 | A subject out of Ovid's metamorphosis — 1 ft. 5 by 1 ft. 6, on canvas |
| | *Filippo Laura* — | 58 | A ditto subject out of Ovid's metamorphosis — 1 ft. 5 by 1 ft. 6, on canvas |
| 4 - 4 - | *B. Peters* — — | 59 | An Italian sea port — 2 ft. by 2 ft. 8, on canvas |
| 31 - 10 — | *Brughel* — — | 60 | A fair — 1 ft. 11 by 2 ft. 5, on pannel |
| 12 . 12 - | *Polenboerg* — — | 61 | Venus and Satyrs — 1 ft. 6 by 1 ft. 10, on pannel |
| 16 - 16 - | *Michau* — — | 62 | A Dutch merrymaking — 1 ft. 6 by 1 ft. 10, on pannel |
| | *Michau* — — | 63 | A Dutch merrymaking, its companion — 1 ft. 6 by 1 ft. 10, on pannel |
| 21 —— | *Tintoretto* — — | 64 | The conversion of St. Paul — 1 ft. 8 by 2 ft. 3, on pannel |
| 6 - 6 - | *Ostade* — — — | 65 | A landscape with peasants. Moonlight — 1 ft. 2 by 1 ft. 2, on pannel |
| 5 - 5 - | *Teniers* — — — | 66 | The portrait of a lady — 1 ft. 4 by 1 ft. 1, on pannel |
| 10 - 10 - | *Molinaer* — — | 67 | A landscape with figures — 2 ft. 5 by 2 ft. 10, on pannel |
| 10 - 10 - | *Marieski* — — | 68 | A view in Italy with figures — 1 ft. 6 by 2 ft. 1, on canvas |
| | *Marieski* — — | 69 | A view in Italy with figures — 1 ft. 6 by 2 ft. 1, on canvas |
| 75 —— | *Wouvermans* — | 70 | A view of Scheveling — 2 ft. 6 by 3 ft. 6, on canvas |
| 200 —— | *Claude le Lorraine* - | 71 | A landscape with figures. View near Rome — 2 ft. 6 by 3 ft. 3, on canvas |
| 40 —— | *Tassaert* — — | 72 | Philosophers — 3 ft. 3 by 3 ft. 5, on pannel |
| 36 - 18 - | *Van Eckout* — | 73 | A philosopher in his study, its companion — 3 ft. 5 by 3 ft. 5, on canvas |
| 200 . —— | *Teniers* — — — | 74 | A farm yard — 2 ft. 10 by 3 ft. 8, on canvas |
| 84 —— | *Slingeland* — — | 75 | A Dutch family — 2 ft. 10 by 2 ft. 3, on pannel |
| 157 —— | *Vernet* - — — | 76 | Sea storm — 3 ft. 8 by 3 ft. 11, on canvas |

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| 100 | *Cuyp* — — — | 77 | View of a river with boats and figures<br>4 ft. 10 by 5 ft. 11, on canvas |
| 100 | *de Loutherbourg* — | 78 | Neapolitan ſea port<br>4 ft. 6 by 5 ft. 7, on canvas |
| 6 | *Tull* — — — | 79 | Landſcape and figures. View from nature<br>1 ft. 3 by 1 ft. 7, on pannel |
| | *Tull* — — — | 80 | Landſcape and figures, its companion<br>1 ft. 3 by 1 ft. 7, on pannel |
| 12 . 12 | *Palamedes* — — | 81 | A converſation<br>2 ft. 1 by 1 ft. 10, on pannel |
| 12 . 12 | *Carlo Cigniani* — | 82 | A Bacchanalian<br>1 ft. 8 by 2 ft. on copper |
| | *Hobbima* — — | 83 | Landſcape and figures<br>2 ft. 6 by 3 ft. 2, on pannel |
| 100 | *Hobbima* — — | 84 | Ditto, its companion<br>2 ft. 6 by 3 ft. 2, on pannel |
| 36 . 15 | *Ferg* — — — | 85 | Landſcape with cattle and figures<br>1 ft. 4 by 1 ft. 6, on copper |
| 36 . 15 | *Wynants* — — | 86 | Landſcape with figures<br>1 ft. 3 by 1 ft. 6, on pannel |
| 315 | *Berchem* — — | 87 | View of Tivoli<br>4 ft. 5 by 4 ft. 1, on canvas |
| 200 | *Gerard Dow* — | 88 | The woman at the well<br>1 ft. 5 by 1 ft. 3, on pannel |
| 35 | *Backhuyſen* — — | 89 | A briſk gale<br>3 ft. by 3 ft. 6, on canvas |
| 84 | *Cuyp* — — — | 90 | A landſcape with cattle and figures<br>3 ft. 3 by 4 ft. 1, on pannel |
| 52 . 10 | *Leduc* — — — | 91 | A corps de guarde<br>2 ft. 4 by 2 ft. 10, on pannel |
| 18 | *Ferg* — — — | 92 | Venus and Adonis<br>1 ft. 8 by 1 ft. 5, on copper |
| | *Ferg* — — — | 93 | The death of Adonis<br>1 ft. 8 by 1 ft. 5, on copper |
| 40 | *Corregio* — — | 94 | Holy family<br>2 ft 1 by 1 ft. 10, on pannel |
| 30 | *Snayers* — — — | 95 | Fruit, reptiles, inſects, &c.<br>2 ft. by 1 ft. 9, on canvas |
| 84 | *Guercino* — — | 96 | St. Jerome—out of the palace Barbarini<br>4 ft. 6 by 3 ft. 10, on canvas |
| 130 | *Berchem* — — | 97 | Landſcape with horſes and figures<br>2 ft. by 2 ft. 6, on pannel |
| | *Marieſki* — — | 98 | The inſide of a priſon—out of Mr. Locke's collection<br>1 ft. 7 by 2 ft. 4, on canvas |

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| 25.2. | *Marieski* — — | 99 | Ditto view of a prison—out of ditto<br>1 ft. 7 by 2 ft. 4, on canvas |
| 157 | *Both* — — — | 100 | Landscape with cattle and figures<br>4 ft. 4 by 5 ft. on canvas |
| 84 | *Albano* — — — | 101 | A bacchanalian<br>3 ft. by 3 ft. 6, on canvas |
| | *Albano* — — — | 102 | Ditto its companion<br>3 ft. by 3 ft. 6, on canvas |
| 73.10 | *Rembrandt* — — | 103 | Woman making lace<br>3 ft. by 2 ft. 9, on pannel |
| 52. 10 | *Gasp. Poussin* — | 104 | Landscape and figures<br>2 ft. 7 by 3 ft. 6. on canvas |
| 10.10 | *Mieris* — — — | 105 | A man's portrait<br>1 ft. 6 by 1 ft. 2, on canvas |
| 300 | *Teniers* — — — | 106 | Merry making<br>3 ft. 9 by 2 ft. 11, on canvas |
| 6. 6. | *Bourgognone* — — | 107 | A battle piece<br>1 ft. 1 by 1 ft. 5, on pannel |
| | *Bourgognone* — — | 108 | Ditto its companion<br>1 ft. 1 by 1 ft. 5, on pannel |
| 21 | *Palamedes* — — | 109 | A musical conversation<br>2 ft. 6 by 3 ft. on pannel |
| 84 | *Cuyp* — — — | 110 | Landscape with cattle and figures<br>2 ft. 3 by 2 ft. 11, on pannel |
| | *Cuyp* — — — | 111 | Ditto with horses, its companion<br>2 ft. 3 by 2 ft. 11, on pannel |
| 15. 15. | *Bramer* — — — | 112 | The wise men's offering<br>2 ft. 2 by 2 ft. 6, on pannel |
| 15 15 | *Sol. Ruysdael* — | 113 | View in Holland<br>2 ft. 5 by 3 ft. 5, on pannel |
| 63 | *Both* — — — | 114 | Landscape with cattle and figures<br>3 ft. 6 by 3 ft. on canvas |
| 20 | *Brower* — — | 115 | A conversation<br>1 ft. 4 by 1 ft 2, on pannel |
| 52. 10 | *De Loutherbourg* — | 116 | Landscape, cattle and figures, morning<br>3 ft. by 3 ft. 6, on canvas |
| 31. 10 | *A. Ostade* — — | 117 | Dutch strolling musicians<br>1 ft. 4 by 1 ft. 2, on pannel |
| 20 | *Wouvermans* — | 118 | Hurdy gurdy, its companion<br>1 ft. 4 by 1 ft. 2, on pannel |
| 70 | *Jul. Romano* — | 119 | Holy family<br>1 ft. 4 by 1 ft. 2, on copper |
| 84 | *G. Dow* — — | 120 | A burgomaster<br>4 ft. 3 by 3 ft. 6, on pannel |
| 200 | *Berchem* — — | 121 | Landscape and cattle with Italian peasants<br>3 ft. 1 by 2 ft. 11, on pannel |

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| 120 | *Lud. Caracci* — | 122 | Chriſt in the garden of Olives ſupported by angels<br>3 ft. by 2 ft. 5, on canvas |
| 80 | *Wynants & A. Van de Velde* — — | 123 | Landſcape view from nature with a ſportſman<br>4 ft. 6 by 4 ft. 6, on canvas |
| 50 | *Ludovico Carracci* | 124 | St. Francis<br>2 ft. 5 by 2 ft. on canvas |
| 157 | *Wouvermans* — | 125 | Landſcape with horſes and figures<br>2 ft. 6 by 2 ft. 11, on canvas |
| 200 | *Wouvermans* — — | 126 | Farm yard with ditto, engraved—out of the collection of Count Bruhl, prime miniſter of Saxony<br>2 ft. 6 by 2 ft. 10, on canvas |
| 20 | *Vanavent* — — | 127 | Landſcape with a repoſo<br>1 ft. 10 by 2 ft. 4, on pannel |
| 12:12 | *Steenwyck* — — | 128 | Inſide view of a cloyſter<br>1 ft. 4 by 1 ft. 4, on pannel |
| | *Steenwyck* — — | 129 | Its companion<br>1 ft. 4 by 1 ft. 4, on pannel |
| 12.12 | *Jo. Wilden* — — | 130, 131, 132, 133 | Four landſcapes, the four ſeaſons<br>1 ft. 4 by 1 ft. 8 each, on pannel |
| 30 | *N. Pouſſin* — — | 134 | Landſcape with Daphne and Apollo<br>1 ft. 10 by 2 ft. 3, on canvas |
| 21 | *G. Dow* — — | 135 | Woman's head in the ſtile of Rembrandt<br>1 ft. 6 by 1 ft. 4, on copper |
| 150 | *Hobbima* — — | 136 | Landſcape after nature<br>2 ft. 9 by 3 ft. 6, on pannel |
| | *Hobbima* — — | 137 | Ditto its companion<br>2 ft. 9 by 3 ft. 6, on pannel |
| 3. 3 | *Heemſkirk* — — | 138 | A confeſſion<br>10 in. by 9, on pannel |
| | *Heemſkirk* — — | 139 | Ditto, its companion<br>10 in. by 9, on pannel |
| 42 | *Cuyp* — — — | 140 | Interior view of a riding houſe<br>1 ft. 9 by 2 ft. on pannel |
| | *Cuyp* — — — | 141 | Ditto its companion<br>1 ft. 9 by 2 ft. on pannel |
| 45 | *Pynaker* — — | 142 | View of the alps with hunting<br>3 ft. 7 by 3 ft. 3, on canvas |
| 216 | *Le Brun* — — | 143 | Hercules and the Centaurs—out of the collection of Mr. Locke<br>3 ft. 9 by 4 ft. 10, on canvas |
| 84 | *Teniers* — — — | 144 | View of a village in Flanders, a froſt piece<br>3 ft. 1 by 4 ft. 1, on canva |

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| 35 — | *Wouvermans* — — | 145 | Landſcape with horſes and figures | 2 ft. 11 by 3 ft. 5, on canvas |
| 5. 5 — | *Fauquiere* — — | 146 | Ditto with figures | 1 ft. 2 by 1 ft. 7, on copper |
| 12. 12 — | *Wouvermans* — — | 147 | Sportſmen netting | 1 ft. 3 by 1 ft. 5, on copper |
| 50. — | *Titian* — — — | 148 | Muſic maſter inſtructing his pupils | 1 ft. 3 by 1 ft. 5, on pannel |
| 80 — | *Teniers* — — — | 149 | Landſcape with figures | 1 ft. 2 by 1 ft. 5, on pannel |
| | *Teniers* — — — | 150 | Ditto its companion | 1 ft. 2 by 1 ft. 5, on pannel |
| 65 — | *Wynants & Lingelback* — — — | 151 | A landſcape with figures | 2 ft. 3 by 2 ft. 6, on pannel |
| 40 — | *Wynants & Lingelback* — — — | 152 | Ditto its companion | 2 ft. 3 by 2 ft. 6, on canvas |
| 7. 7 — | *Old Heemſkirk* — | 153 | Boors regaling | 1 ft. 3 by 1 ft. 5, on pannel |
| 5. 5 — | *Fra. Mola* — — | 154 | St. Jerome | 1 ft. 8 by 1 ft. 5, on copper |
| 6. 6 — | *Teniers* — — — | 155 | A miſer | 1 ft. by 11 in. on copper |
| 5. 5 — | *Vanderneer* — — | 156 | A moon light | 1 ft. 4 by 2 ft. on pannel |
| 5. 5 — | *Bramer* — — — | 157 | A head | 1 ft. by 11 in. on pannel |
| 4. 4 — | *Martyen* — — | 158 | View in Flanders | 10 in. by 1 ft. on pannel |
| | *Martyen* — — | 159 | Ditto its companion | 10 in. by 1 ft. on pannel |
| 4. 4 — | *Waſſo* — — — | 160 | A landſcape | 11 in. by 1 ft. 1 in. on pannel |
| 36. 15 — | *Parmigiano* — — | 161 | Holy family viſited by angels out of the Barbarini palace, imported by Mr. Hamilton | 1 ft. 6 by 1 ft. 1, on pannel |
| 18 — | *Polenberg* — — | 162 | A bacchanalian | 1 ft. by 1 ft. 3, on pannel |
| 60 — | *Berchem* — — | 163 | Winter ſcene from nature, horſes and figures | 2 ft. 2 by 2 ft. 6, on pannel |
| 35 — | *Wouvermans* — | 164 | Ditto its companion | 2 ft. 2 by 2 ft. 6, on canvas |
| 52. 10 — | *Vander Heyde and A. Van de Velde* | 165 | A very high finiſhed landſcape | 1 ft. 11 by 2 ft. 3, on pannel |

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| 63 | *De Loutherbourg* — | 166 | Winter ſcene on the Serpentine river<br>3 ft. 8 by 4 ft. 10, on canvas |
| 00 | *De Loutherbourg* — | 167 | Summer ſcene, its companion<br>3 ft. 8 by 4 ft. 10, on canvas |
| 250 | *Teniers* — — — | 168 | Mountainous landſcape and figures<br>5 ft. by 6 ft. 7, on canvas |
| 315 | *Teniers* — — — | 169 | View of his caſtle, in which he has introduced himſelf and family<br>3 ft. 6 by 4 ft. on canvas |
| 105 | *H. Carracci* — — | 170 | Ecce homo—from the palace Barbarini<br>5 ft. 6 by 4 ft. 6, on canvas |
| 315 | *Van Dyck* — — | 171 | St. Cyprian tied to the rock—out of Sir Gregory Page's collection<br>5 ft. 3 by 4 ft. 5, on canvas |
| 500 | *Berchem* — — | 172 | Rocky landſcape with cattle—out of Count Du Barry's collection<br>3 ft. 6 by 4 ft. on canvas |
| | *Berchem* — — | 173 | Ditto its companion—out of the Dutcheſs of Bridgwater's collection<br>3 ft. 6 by 4 ft. on canvas |
| 1000 | *Rubens* — — — | 174 | Sampſon and Dalilah—out of Sir Gregory Page's collection<br>6 ft. 2 by 8 ft. 9, on canvas |
| 30 | *Van Harp* — — | 175 | The wiſe men's offering<br>3 ft. 7 by 4 ft. 8, on copper |
| 35 | *Van Harp* — — | 176 | Jacob ſtealing Eſau's bleſſing<br>3 ft. 6 by 4 ft. 8, on canvas |
| 126 | *Morillio* — — | 177 | Spaniſh peaſants<br>5 ft. by 6 ft. 3, on canvas |
| | *Morillio* — — | 178 | Ditto its companion<br>5 ft. by 6 ft. 3, on canvas |
| 50 | *Wynants* — — | 179 | A high finiſhed landſcape, figures by Lingleback<br>3 ft. 11 by 5 ft. on canvas |
| 50 | *A. Del Sarto* — | 180 | Holy family<br>6 ft. by 5 ft. on canvas |
| 10 10 | *Guido* — — — | 181 | St. Catherine<br>3 ft. 2 by 2 ft. 10, on canvas |
| 12 | *Morillio* — — | 182 | St. Anthony de Padua<br>3 ft. 6 by 4 ft. on canvas |
| 10 10 | *P. de Cortona* — | 183 | Cardinal Barbarini<br>5 ft. by 4, on canvas |
| 100 | *Van Blomen* — — | 184 | The battle of Hogſted, repreſenting the great Duke of Marlborough, Sir R. Rich and other diſtinguiſhed perſons<br>7 ft. 3 by 8 ft. 3, on canvas |

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| 105 | *West* — — | 185 | The presentation in the temple, out of Lord Kerry's collection<br>9 ft. 6 by 6 ft. 9, on canvas |
| 105 | *Old Weenix* — — | 186 | Tamerlane's triumph over Bajazet—out of the collection of Lord Baltimore<br>7 ft. 3 by 9 ft. 3, on canvas |
| 25 | *Vandyck* — — | 187 | Madona and child<br>4 ft. 5 by 3 ft. 8, on canvas |
| 10 | *F. Hals* — — | 188 | A man's portrait<br>4 ft. 2 by 3 ft. 6, on canvas |
| | *F. Hals* — — | 189 | Ditto its companion<br>4 ft. 2 by 3 ft. 6, on canvas |
| 100 | *Carlo Luti* — — | 190 | Hercules and Omphalia<br>5 ft. 6 by 7 ft. 9, on canvas |
| 50 | *Rembrandt* — — | 191 | Jacob ſtealing Eſau's bleſſing<br>6 ft. by 7 ft. 6, on canvas |
| 60 | *Seb. Ricci* — — | 192 | Venus and Satyrs<br>6 ft. by 7 ft. 6, on canvas |
| 40 | *A. Del Sarto* — | 193 | A holy family<br>4 ft. 9 by 3 ft. 9, on canvas |
| 50 | *Titian* — — | 194 | Phaeton requeſting the guidance of Apollo's car<br>6 ft. by 7½ feet, on canvas |
| 50 | *Roſa de Tivoli* — | 195 | Landſcape with cattle and figures<br>5 ft. 6 by 7 ft 6, on canvas |
| 50 | *N. Pouſſin* — — | 196 | Bacchanalians<br>5 ft. 10 by 7 ft. 3, on canvas |
| 25 | *Guido* — — — | 197 | Cupid<br>4 ft. 1 by 3 ft. 6, on canvas |
| 20 | *Salvator Roſa* — | 198 | Perſeus and Andromeda<br>4 ft. 6 by 3 ft. 6, on canvas |
| 20 | *Carlo Marratti* — | 199 | The nativity<br>4 ft. 9 by 3 ft. 9, on canvas |
| 30 | *B. Caſtiglione* — | 200 | Rachel at the well<br>6 ft. 6 by 5 ft. on canvas |
| 26.5 | *R. Tivoli* — — | 201 | Landſcape with cattle and figures<br>6 ft. by 8 ft. on canvas |
| 40 | *Le Sueur* — — | 202 | The death of Dido<br>5 ft. 10 by 5 ft. on canvas |
| 105 | *H. Holbein* — — | 203 | The original cartoon, repreſenting King Henry delivering the charter to the ſurgeon-barber's company of London<br>7 ft by 10 ft 6 |
| 60 | *Bouts and Boudouin* | 204 | Landſcape with cattle and figures<br>6 ft. by 7 ft. 9, on canvas |
| | *Bouts and Boudouin* | 205 | Ditto its companion<br>6 ft. by 7 ft. 9, on canvas |

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| 21 | *Carlo Lotti* — — | 206 | Venus and Apollo<br>2 ft. 10 by 2 ft. 2, on canvas |
| 30 | *Guido* — — — | 207 | St. Peter repenting<br>3 ft. 5 by 2 ft. 9, on canvas |
| 21 | *Van Dyck* — — | 208 | Ruſſel, earl of Bedford<br>3 ft. 1 by 2 ft. 7, on canvas |
| 40 | *Van Dyck* — — | 209 | Mrs. Butler, who had been maid of honour to Queen Elizabeth<br>4 ft. by 3 ft. 1, on canvas |
| 30 | *F. Mola* — — | 210 | A magdalen<br>4 ft. 6 by 3 ft. 6, on canvas |
| 35 | *Baptiſt* — — — | 211 | A flower piece<br>5 ft. 7 by 4 ft. on canvas |
| 150 | *Cor. Van Harlem ſirnamed the Flemiſh Raphael* — — | 212 | Lazarus raiſed from the dead<br>7 ft. by 8 ft. on pannel |
| 160 | *Moucheron and Berchem* — — — | 213 | Going out a hawking<br>7 ft. by 8 ft. on canvas |
| 50 | *Le Nain* — — | 214 | Man vending poultry<br>7 ft. by 8 ft. 6, on canvas |
| 30 | *Rubens* — — — | 215 | The wiſe men's offering<br>2 ft. 6 by 3 ft. on pannel |
| 40 | *Parmigiano* — — | 216 | A holy family<br>3 ft. 7 by 3 ft. on canvas |
| 25 | *B. Caſtiglione* — | 217 | The angel appearing to the ſhepherds<br>3 ft. 10 by 4 ft. 3, on canvas |
| 30 | *Piazetta* — — | 218, 219, 220, 221. | Four heads<br>2 ft. 5 by 2 ft. 1, on canvas |
| 15 | 15 *Van Dyck* — — | 222 | Portrait of a lady<br>3 ft. 2 by 3 ft. on canvas |
| 12 | 12 *Carlo Cignani* — | 223 | Virgin attended by angels<br>3 ft. by 3 ft. 6, on canvas |
| 70 | *Salvator Roſa* — | 224 | St. John in the wilderneſs—out of the palace Barbarini<br>4 ft. 6 by 5 ft. 3, on canvas |
| 20 | *Paul Veronis* — | 225 | Venus and Adonis<br>3 ft. 6 by 3 ft. on canvas |
| 20 | *Corn. Janſſen* — | 226 | Portrait of a lady<br>3 ft. 6 by 2 ft. 10, on pannel |
| 30 | *Van Oort, Rubens's Maſter* — — | 227 | Landſcape and cattle with a variety of figures<br>6 ft. by 8 ft. 3, on canvas |
| 30 | *Baſſan* — — — | 228 | Queen Eſther before King Ahaſuerus<br>5 ft. 2 by 6½ ft. on canvas |

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| 70 — | *P. Vander Werff* — | 229 | The finding of Moſes<br>4 ft. 11 by 6 ft. 8, on canvas |
| 25 — | *Old Weenix* — — | 230 | Fragment of the celebrated horſe and lion<br>2 ft. 3 by 1 ft. 9, on canvas |
| 60 — | *Luca Giordano* — | 231 | St. John preaching in the wilderneſs<br>3 ft. 1 by 2 ft. 9, on canvas |
| | *Luca Giordano* — | 232 | The downfall of the rebel angels, its companion<br>3 ft. 1 by 2 ft. 9, on canvas |
| 315 — | *Vernet* — — — | 233 | Shipwreck on the coaſt of Naples<br>4 ft. 10 by 5 ft. 2½, on canvas |
| | *Vernet* — — — | 234 | A ſea port with a town on fire, by moon-light<br>4 ft. 10 by 5 ft. 2½, on canvas |
| 8 — 8 | *Brower* — — — | 235 | A Dutch converſation<br>1 ft. 9 by 1 ft. 11, on pannel |
| 63 — | *P. de Cortona* — | 236 | St. Peter the martyr<br>6 ft. 9 by 4 ft. 5, on canvas |
| 0 — 0 | *Pynaker* - — — | 237 | Landſcape and figures<br>2 ft. 9 by 3 ft. 6, on canvas |
| 30 — | *Solemena* — — | 238 | King John of Naples abdicating his crown and receiving the order of the Benedicts<br>3 ft. 6 by 6 ft. on canvas |
| 62 — | *Ochiali* — — — | 239 | An Italian ſea port<br>2 ft. 3 by 3 ft. 9, on canvas |
| 12. 12 — | *Both* — — — | 240 | Landſcape and figures<br>2 ft. 8 by 2 ft. 3, on pannel |
| 0 — 8 | *Angelis* — — — | 241 | A converſation<br>2 ft. 7 by 2 ft. 4, on canvas |
| | *Angelis* — — — | 242 | Ditto its companion<br>2 ft. 7 by 2 ft. 4, on canvas |
| 25 — | *Valerio Caſtelli* — | 243 | Suſanna and the elders<br>3 ft. 7 by 2 ft. 10, on canvas |
| 0 — 0 — | *Ludovico Carracci* | 244 | The aſſumption of the Virgin<br>2 ft. 1 by 2 ft. 1, on pannel |
| 21 — | *Hobbima* — — | 245 | A woody ſcene<br>4 ft. 7 by 4 ft. 6, on canvas |
| 35 — | *Veroneſe* — — | 246 | St. John baptizing our Saviour<br>4 ft. 3 by 4 ft. 9, on canvas |
| 15. 15 — | *Vangoyen* — — | 247 | Landſcape and figures<br>1 ft. 9 by 2 ft. 6, on pannel |
| | *Vangoyen* — — | 248 | A ſea view its companion<br>1 ft. 9 by 2 ft. 6, on pannel |
| 15. 15 — | *Rubens* — — — | 249 | Landſcape with cattle and figures<br>3 ft. 8 by 4 ft. 6, on pannel |

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| | *Luca Jordano* — | 250 | Triumph of Neptune<br>3 ft. 7 by 4 ft. 10, on canvas |
| | | 251 | Jacob's journey<br>4 ft. 4 by 5 ft. 6, on canvas |
| | | 252 | Moſes ſtriking the rock, its companion<br>4 ft. 4 by 5 ft. 6, on canvas |
| | *Vangoyen* — — | 253 | A ſea view<br>1 ft. 7 by 2 ft. 2, on pannel |
| | *Freebairne* — — | 254 | Landſcape, cattle and figures<br>2 ft. 10 by 3 ft. 3, on canvas |
| | *Freebairne* — — | 255 | Ditto its companion<br>2 ft. 10 by 3 ft. 3, on canvas |
| | *Griffier* — — — | 256 | Landſcape with ruins<br>1 ft. 10 by 1 ft. 6, on pannel |
| | *Vanderveldt* — — | 257 | A ſea calm<br>3 ft. 3 by 3 ft. 9, on canvas |
| | *Tull* — — — | 258 | A landſcape<br>1 ft. 5 by 1 ft. 3, on canvas |
| | *Albert Durer* - — | 259 | Eutolius converted to Chriſtian religion by St. James the pilgrim<br>2 ft. 10 by 2 ft. 10, on pannel |
| | *Both* — — — | 260 | Landſcape with cattle and figures<br>3 ft. 1 by 3 ft. 6, on canvas |
| | *Vanderveldt* — — | 261 | A ſea piece<br>4 ft. 7 by 5 ft. 9, on canvas |
| | *Canaletti* — — | 262 | Architecture and figures<br>3 ft. by 3 ft. 5, on canvas |
| | *Canaletti* — — | 263 | Ditto its companion<br>3 ft. by 3 ft. 5, on canvas |
| | *Vanderveldt* — — | 264 | A calm with a yacht, on board of which is Charles II. coming to England on his reſtoration, and conducted by a Dutch fleet. On the flag of one of the ſhips is marked W. Vanderveldt 1660<br>5 ft. 1 by 6 ft. 9, on canvas |
| | *S. Ruyſdael* — — | 265 | Landſcape and figures<br>2 ft. 1 by 3 ft. 1, on canvas |
| | *S. Ruyſdael* — — | 266 | Ditto its companion<br>2 ft. 1 by 3 ft. 1, on canvas |
| | *Adrian Vanderveldt* | 267 | Landſcape with cattle and figures<br>2 ft. 10 by 2 ft. 5, on canvas |
| | *Lucas Van Lundens* | 268 | A Dutch fair<br>5 ft. 3 by 6 ft. 7, on canvas |
| | *Lucatelli* — — | 269 | Landſcape with figures<br>4 ft. 4 by 4 ft. 2, on canvas |

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| 12, 12 | *De Vlieger* — — | 270 | A sea piece<br>3 ft. 6 by 4 ft. 3, on canvas |
| 25 | *Pynaker* — — | 271 | Landscape and figures<br>4 ft. 4 by 3 ft. 6, on canvas |
| 0 8 | *Lancret* — — | 272 | A conversation in a landscape<br>3 ft. 3 by 5 ft. on canvas |
| 16 16 | *Oram* — — — | 273 | Landscape, cattle and figures<br>3 ft. 3 by 3 ft. 11, on canvas |
| | *Oram* — — — | 274 | Ditto its companion<br>3 ft. 3 by 3 ft. 11, on canvas |
| 8 8 | *Metzu* — — — | 275 | A lady at her toilet<br>2 ft. 4 by 2 ft. on pannel |
| 25 | *Berchem* — — | 276 | Landscape, cattle and figures<br>2 ft. 7 by 3 ft. 9, on canvas |
| 15. 15 | *Dewitt* — — — | 277 | The inside of a church<br>2 ft. 6 by 2 ft. 9, on pannel |
| 6 6 | *Michaw* — — | 278 | Landscape with figures<br>2 ft. 6 by 3 ft. on canvas |
| 4 4 | *Klomp* — — — | 279 | A landscape<br>1 ft. 1 by 1 ft. 3, on pannel |
| | *Klomp* — — — | 280 | Ditto its companion<br>1 ft. 1 by 1 ft. 3, on pannel |
| 31 10 | *De Loutherbourg* — | 281 | A sea storm<br>4 ft. by 5 ft. 3, on canvas |
| 5 5 | *Chardi* — — — | 282 | A girl with cherries<br>1 ft. by 1 ft. 1, on pannel |
| 25 | *Dusart* — — — | 283 | Dutch merry making<br>3 ft. by 3 ft. 7, on canvas |
| 14. 14 | *Lucatelli* — — | 284 | Landscape and figures<br>3 ft. 1 by 3 ft. 9, on canvas |
| 8 8 | *Watteau* — — | 285 | Scene in a play<br>2 ft. 10 by 3 ft. 4, on canvas |
| 10 10 | | 286 | Landscape and figures<br>2 ft. 6 by 2 ft. 10, on canvas |
| | | 287 | Ditto its companion<br>2 ft. 6 by 2 ft. 10, on canvas |
| 16 16 | *Weeninx* — — | 288 | Dead game<br>2 ft. 9 by 3 ft. 3, on canvas |
| 10 10 | *Swanniveldt* — — | 289 | A landscape and figures<br>2 ft. 4 by 3 ft. on canvas |
| 10 10 | *Cuyp* — — — | 290 | View of a castle<br>2 ft. 10 by 3 ft. 8, on pannel |
| 10 10 | *G. Poussin* — — | 291 | Landscape and figures<br>2 ft. by 2 ft. 6, on canvas |
| 10 10 | *Teniers* — — — | 292 | Dutch chimney sweeper<br>1 ft. 8 by 1 ft. 5, on pannel |

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| 25 | *Albano* — — — | 293 | Venus at her toilet<br>3 ft. 4 by 4 ft. on canvas |
| 30 | | 294 | Landscape with cattle and figures<br>4 ft. 1 by 5 ft. on canvas |
| | | 295 | Ditto its companion<br>4 ft. 1 by 5 ft. on canvas |
| 21 | *Carlo Maratti* — | 296 | Holy family<br>1 ft. 7 by 2 ft. on canvas |
| 6 6 | *Netscher* — — | 297 | A lady<br>2 ft. 7 by 2 ft. 2, on canvas |
| 16 16 | *Watteau* — — | 298 | Fortune teller<br>2 ft. 9 by 2 ft. 5, on canvas |
| 15 15 | *Weeninx* — — | 299 | Landscape with the march of an army<br>3 ft. 6 by 3 ft. on canvas |
| 21 | *S. Rosa* — — — | 300 | A magdalen in the desart<br>2 ft. 9 by 2 ft. 2, on canvas |
| 20 | *Adrian Ostade* — | 301 | Dutch boors fighting<br>1 ft. 10 by 2 ft. 6, on pannel |
| 13 15 | *Isaac Ostade* — — | 302 | A merry making of boors, its companion<br>1 ft 10 by 2 ft. 7, on pannel |
| 40 | *Wouvermans* — — | 303 | A landscape, horses and figures<br>1 ft. 6 by 1 ft. 9, on pannel |
| 20 | *Steenwyck* — — | 304 | The inside of a church<br>2 ft. 7 by 3 ft. 8, on pannel |
| 50 | *Griffier* — — — | 305 | Landscape, cattle and figures<br>3 ft. 2 by 3 ft. 6, on canvas. |
| | *Griffier* — — — | 306 | Ditto its companion<br>3 ft. 2 by 3 ft. 6, on canvas |
| 35 | *Dominichino* — — | 307 | The assumption of the Virgin<br>3 ft. 5 by 2 ft. 10, on canvas |
| 7 7 | *Begyn, a Pupil of Berchem* — — | 308 | Landscape, cattle and figures<br>1 ft. 11 by 2 ft. 5, on canvas |
| 25 | *Ciro Feri* — — | 309 | Madona and child<br>3 ft. 3 by 2 ft. 7, on canvas |
| 52 10 | *West* — — — | 310 | Jacob and Rachael at the well<br>3 ft. 3 by 2 ft. 9, on canvas |
| 80 | *Berchem* — — | 311 | An upright landscape, cattle and figures<br>2 ft. 9 by 2 ft. 4, on pannel |
| | *Berchem* — — | 312 | Ditto its companion<br>2 ft. 9 by 2 ft. 4, on panne. |
| 150 | *De Loutherbourg* — | 313 | Storm on Windermere lake<br>3 ft. 3 by 7 ft. 5, on canva. |
| 50 | *Albano* — — — | 314 | Landscape with a reposo<br>2 ft. 6 by 2 ft. 10, on canvas |
| 8 8 | *Wolferts* — — | 315 | Return from hunting<br>1 ft. 9 by 2 ft. 2, on pannel |

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| 0 0 | *Wolferts* — — | 316 | Landſcape with cattle and figures, its companion<br>1 ft. 9 by 2 ft. 2, on pannel |
| 20 | *Carlo Cigniani* — | 317 | The marriage of St. Catherine<br>3 ft by 2 ft 7, on canvas |
| 25 | *Klomp* — — — | 318 | Landſcape with cattle and figures<br>2 ft. 5 by 2 ft. 11, on pannel |
| | *Klomp* — — — | 319 | Ditto its companion<br>2 ft 5 by 2 ft. 11, on pannel |
| 10 | *John Steen* — — | 320 | A Dutch merry making<br>3 ft. 1 by 3 ft. 9, on canvas |
| 12 12 | *Shalk* — — — | 321 | Landſcape, cattle and figures<br>2 ft. 5 by 2 ft 9, on canvas |
| | *Shalk* — — — | 322 | Ditto its companion<br>2 ft. 5 by 2 ft. 9, on canvas |
| 50 | *Carracci* — — | 323 | Our Saviour in the garden of olives<br>1 ft. 8 by 1 ft 3, on canvas |
| 35 | *Both* — — — | 324 | Landſcape and figures<br>1 ft. 8 by 1 ft. 10, on pannel |
| 20 | *Debuyſch* — — | 325 | Ditto its companion<br>1 ft. 10 by 2 ft. 2, on pannel |
| 30 | *Velaſco* — — — | 326 | Madona, with our Saviour bleſſing St. Auſtin and St. Domenique<br>1 ft. 11 by 1 ft. 8, on canvas |
| 600 | *Claude le Lorraine* - | 327 | Landſcape and figures with Bacchus and Ariadne, painted 1642—out of the collection of the late earl of Scarborough<br>4 ft 9 by 5 ft. 10, on canvas |
| 20 | *Van Blomen* — — | 328 | Ruins, horſes and figures<br>3 ft. 11 by 3 ft. 5, on canvas. |
| | *Van Blomen* — — | 329 | Ditto its companion<br>3 ft. 11 by 3 ft. 5, on canvas |
| 10 | *Zuccarelli* — — | 330 | Landſcape with a flight into Egypt<br>3 ft. 9 by 5 ft. 6, on canvas |
| 10 10 | *Murillo* — — — | 331 | Spaniſh peaſants at the door of a cottage<br>2 ft. 3 by 1 ft. 11, on canvas |
| 4 5 5 | *Griffier* — — — | 332 | Landſcape with cattle and figures<br>1 ft. 5 by 1 ft 10, on canvas |
| 25 | *Paul Veroneſe* — | 333 | The wiſe men's offering—out of the Crozat's collection<br>2 ft by 1 ft. 7, on copper |
| 350 | *De Loutherbourg* — | 334 | Battle between the Ruſſians and the Turks<br>5 ft. 7 by 7 ft. 10, on canvas |

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| 15 | *Voſtermans* — — | 335 | Landſcape and figures | 2 ft. 8 by 3 ft. on canvas |
| 40 | *Teniers* — — — | 336 | A chymiſt's ſhop | 2 ft. 8 by 3 ft. 4, on pannel |
| 60 | *Bourgeois* — — | 337 | Landſcape with cattle and figures | 4 ft. 3 by 5 ft. on canvas |
| | *Bourgeois* — — | 338 | Ditto its companion | 4 ft. 3 by 5 ft. on canvas |
| 20 | *Duſart* — — — | 339 | A merry making | 2 ft. 2 by 2 ft. 9, on canvas |
| 20 | *Jacob Ruyſdael* — | 340 | Landſcape and figures | 1 ft. 11 by 2 ft. 1, on canvas |
| 12 . 12 | *Frank Hall* — — | 341 | A Dutchman | 2 ft. 10 by 2 ft. 6, on canvas |
| | *Frank Hall* — — | 342 | Ditto its companion | 2 ft. 10 by 2 ft. 6, on canvas |
| 20 | *S. Roſa* — — — | 343 | Landſcape with fiſhermen | 2 ft. 4 by 2 ft. |
| 25 | *Dominichino* — — | 344 | The converſion of St. Paul | 3 ft. 11 by 3 ft. on canvas |
| 25 | *Wynants and Adrian Vanderveldt* — | 345 | Landſcape, cattle and figures | 1 ft. 11 by 2 ft. 4, on pannel |
| 10 | *John Miel* — — | 346 | Landſcape and figures | 1 ft. 6 by 1 ft. 10, on copper |
| 60 | *Wouvermans* — — | 347 | The angel appearing to the ſhepherds | 2 ft. 7 by 2 ft. 11, on canvas |
| 10 | *Filippo Laura* — | 348 | A repoſo | 2 ft. 2 by 1 ft. 9, on pannel |
| 20 | *Gaſpar Pouſſin* — | 349 | Landſcape and figures | 1 ft. 9 by 2 ft. on canvas |
| | *Gaſpar Pouſſin* — | 350 | Ditto its companion | 1 ft. 9 by 2 ft on canvas |
| 0 | *P. Potter* — — | 351 | Landſcape with goats | 1 ft. 6 by 1 ft. 9, on canvas |
| 10 | *Gaſzi* — — — | 352 | View in Venice | 1 ft. 5 by 2 ft. 1, on canvas |
| | *Gaſzi* — — — | 353 | Ditto its companion | 1 ft. 5 by 2 ft. 1, on canvas |
| 6 . 6 | *Fynaker* — — | 354 | Landſcape and figures | 1 ft. 5 by 1 ft. 7, on pannel |
| 4 . 4 | *F. Laura* — — | 355 | Flight into Egypt | 1 ft. 7 by 2 ft. on pannel |
| 25 | *Leonardo da Vinci* - | 356 | Madona and child, with Joſeph, Elizabeth and angels | 1 ft. 10 by 1 ft. 7, on copper |

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| 25 | *Carracci* — — | 357 | Landſcape and figures<br>2 ft. 4 by 2 ft. 11, on canvas |
| 23 | *S. Roſa* — — — | 358 | Ditto its companion<br>2 ft. 5 by 3 ft. on canvas |
| 63 | *Carlo Maratti* — | 359 | Vulcan delivering Æneas's armour to Venus<br>3 ft. 4 by 2 ft. 11, on canvas |
| | *Carlo Maratti* — | 360 | Alpheus and Arethuſa<br>3 ft. 4 by 2 ft. 11, on canvas |
| 55 | *Watteau* — — | 361 | A converſation in a landſcape<br>2 ft. 5 by 2 ft. 10, on canvas |
| 6. 6 | *Shalk* — — — | 362 | Landſcape, cattle and figures<br>2 ft. 6 by 3 ft. on pannel |
| 10-10 | *F. Laura* — — | 363 | A bacchanalian<br>2 ft 1 by 1 ft. 10, on canvas |
| 12. 12 | *Swanniveldt* — — | 364 | Landſcape with a repoſo<br>2 ft. 3 by 2 ft. 7, on canvas |
| 15. 15 | *Albano* — — — | 365 | Apollo and Martius<br>2 ft. 4 by 1 ft. 11, on canvas |
| 50 | *De Loutherbourg* — | 366 | Landſcape with cattle and figures<br>3 ft. by 3 ft. 9, on canvas |
| 55 | *De Loutherbourg* — | 367 | Ditto its companion<br>3 ft. by 3 ft. 9, on canvas |
| 15 15 | *Berchem* — — | 368 | A cattle piece<br>1 ft. 7 by 1 ft. 9, on canvas |
| 15. 15 | *Wouvermans* — — | 369 | Landſcape with figures<br>2 ft. by 1 ft. 10, on pannel |
| 10-10 | *Bamboccio* — — | 370 | Ditto its companion<br>2 ft. by 1 ft. 10, on pannel |
| 12. 12 | *Ochiali* — — — | 371 | An Italian ſea port<br>1 ft. 10 by 2 ft. 5, on canvas |
| | *Ochiali* — — — | 372 | Ditto its companion<br>1 ft. 10 by 2 ft. 5, on canvas |
| 10. 10 | *Berkhyde* — — | 373 | Landſcape, cattle and figures<br>2 ft. 2 by 2 ft. 6, on canvas |
| 10-10 | *Lanfranc* — — | 374 | Chriſt appearing to a biſhop<br>1 ft. 11 by 1 ft. 7, on canvas |
| 30 | *Zuccarelli* — — | 375 | Landſcape, cattle and figures<br>3 ft. 2 by 3 ft. 10, on canvas |
| 20 | | 376 | Landſcape with figures<br>2 ft. 1 by 2 ft. 4, on canvas |
| 100 | *De Vlieger* — — | 377 | A ſea piece<br>4 ft. 6 by 7 ft. 8, on canvas |

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| 80 — | *Jacob Ruysdael and Wouvermans* — | 378 | Landscape with horses and figures, view from nature—out of the collection of the late Earl Harrington<br>5 ft. 8 by 7 ft. 8, on canvas |
| 60 — | *Claude le Lorraine* - | 379 | Landscape with figures<br>5 ft. 9 by 7 ft. 6, on canvas |
| 105 | *Lenain* — — — | 380 | Blind man surrounded with men, women and children<br>5 ft. 6 by 6 ft. 9, on canvas |
| 42 — | *Jacob Ruysdael and A. Vandervelde* - | 381 | Landscape and figures<br>3 ft. 9 by 4 ft. 1, on canvas |
| 35 — | *Giorgione* — — | 382 | Fortune teller<br>3 ft. 6 by 2 ft. 10, on canvas |
| 10 10 — | *Frank Hall* — — | 383 | A portrait<br>3 ft. 5 by 3 ft. 1, on canvas |
| 70 — | *Rubens* — — — | 384 | An emblematical of the church<br>2 ft. 11 by 2 ft. 5, on pannel |
| 31 10 — | *Patel* — — — | 385 | Landscape engraved by Vivares and the figures by Bartolozzi<br>3 ft. 6 by 4 ft. 4, on canvas |
| 21 — | *Raphael* - — — | 386 | Our Saviour<br>3 ft. by 2 ft. 6, on canvas |
| 40 — | *Decker* — — — | 387 | Landscape with figures<br>3 ft. 6 by 4 ft. 4, on canvas |
| | *Decker* — — — | 388 | Ditto its companion<br>3 ft. 6 by 4 ft. 4, on canvas |
| 21 — | *S. Rosa* — — — | 389 | A landscape<br>5 ft. 4 by 4 ft. on canvas |
| 10 10 — | *Rembrandt* — — | 390 | Dutch woman<br>2 ft. 9 by 2 ft. 5, on canvas |
| | *Vostermans* — — | 391 | Landscape<br>1 ft. 10 by 2 ft. 3, on canvas |
| 80 — | *Snyders* — — — | 392 | Dead game<br>5 ft. 5 by 7 ft. 2, on canvas |
| | *Snyders* — — — | 393 | Ditto, its companion<br>5 ft. 5 by 7 ft. 2, on canvas |
| 80 — | *Guercino* - — — | 394 | Diana and Endymion<br>7 ft. 10 by 7 ft. on canvas |
| 10 10 — | *De Loutherbourg* — | 395 | Landscape with cattle and figures<br>1 ft. 10 by 2 ft. 1, on canvas |
| 40 — | *Copley* — — — | 396 | The well known subject of the shark<br>3 ft. 8 by 3 ft. 1, on canvas |

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| 60 | *Rubens* | 397 | The binding of St. Sebaſtian<br>7 ft. by 4 ft. 10, on canvas |
| 20 | *Wilſon* | 398 | Landſcape and figures<br>4 ft. by 5 ft. 3, on canvas |
| 25 | *Guido* | 399 | One of the 12 labours of Hercules<br>4 ft. by 3 ft. 5, on canvas |
| 7. 7 | *Pethers* | 400 | Landſcape and figures<br>2 ft. 2 by 2 ft. 7, on canvas |
| 3. 3 | *Bamboccio* | 401 | Hunters refreſhing themſelves<br>2 ft. 6 by 2 ft. on canvas |
| 50 | *Solimeni* | 402 | The guardian angel preſenting a child to the infant Jeſus—late Sir Greg. Page's<br>4 ft. 4 by 4 ft. 8, on canvas |
| 40 | *Canaletti* | 403 | St. Mark's place at Venice<br>5 ft. by 7 ft. 6, on canvas |
| 25 | *Old Teniers* | 404 | A chymiſt in his laboratory<br>2 ft. 2 by 2 ft 7, on canvas |
| 10. 10 | *Swanniveldt* | 405 | Landſcape and figures<br>2 ft. 1 by 2 ft. 7, on canvas |
| 6. 6 | *Skalkens* | 406 | Candle light<br>3 ft. 6 by 2 ft. 11, on canvas |
| 8. 8 | *Bartolomeo* | 407 | Landſcape with rocks and figures<br>5 ft. 4 by 4 ft. 4, on canvas |
| 5. 5 | *Old Teniers* | 408 | Dutch boors at cards<br>1 ft. 10 by 2 ft. 3, on canvas |
| 15. 15 | *Zuccarelli* | 409 | Landſcape and figures<br>4 ft. 1 by 5 ft. on canvas |
| 8. 8 | *Palamedes* | 410 | A muſical converſation<br>3 ft. 4 by 4 ft. 2, on canvas |
| 80 | *Roſa Tivoli* | 411 | Landſcape with cattle and figures, engraved<br>5 ft. 3 by 7 ft. on canvas |
| 50 | *embrandt* | 412 | Pilate waſhing his hands<br>5 ft. by 4 ft. 8, on pannel |
| 12. 12. | *P. Panini* | 413 | Ruins and figures<br>4 ft. by 5 ft. 4, on canvas |
| 15. 15 | *F. Mola* | 414 | Hiſtorical ſubject from Taſſo<br>4 ft. 3 by 5 ft. 2, on canvas. |
| 12. 12. | *Gaſzi* | 415 | View in Venice<br>1 ft. 5 by 2 ft. 2, on canvas |
| | *Caſzi* | 416 | Ditto its companion<br>1 ft. 5 by 2 ft. 2, on canvas |
| 21 | *A. Carracci* | 417 | St. Francis at devotion<br>4 ft by 3 ft. 6, on canvas |

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| 15 - 15 | *Trevisani* — — | 418 | Historical<br>2 ft. 11 by 2 ft. 6, on canvas |
| 10 — 10 | *Cuyp* — — — | 419 | The interior part of a stable<br>2 ft. 8 by 3 ft. 6, on canvas |
| 2500 | *Claude Lorraine* — | 420 | A sea port with St. Ursula, the history of the eleven thousand virgins going to the Holy Land—out of the palace of Barbarini<br>5 ft. 2 by 6 ft. 5, on canvas |

# DRAWINGS.

| | | | |
|---|---|---|---|
| 7 — 7 | 421 | A holy family — — | by *F. Bartolozzi* |
| 5 - 5 | 422 | A romantic scene — — | by *Paul Sandby* |
| 5 - 5 | 423 | A ditto, its companion — — | by *Ditto* |
| 6 — 6 | 424 | A view of a castle — — — | by *Ditto* |
| 3 — 3 | 425 | A view in Holland — — | by *Van Gowen* |
| 3 - 3 | 426 | A farmer's yard — — — | by *Scott* |
| 6 — 6 | 427 | A study from nature — — — | by *Barret* |
| 3 - 3 | 428 | A marriage of St. Catherine — | by *C. Marratti* |
| 3 - 3 | 429 | A view of Scheveling — — — | by *De Vlieger* |
| 2 - 2 | 430 | A study of heads — — — | by *Cipriani* |
| 2 , 2 | 431 | A print from the Aurora of Guido — | by *Capt. Baillie* |
| 2 . 2 - | 432 | A view in Derbyshire — — — | by *Scott* |
| 3 . 3 — | 433 | An abbey in ruins — — — | by *Wheatley* |
| 3 - 3 — | 434 | A cascade of Tivoli — — — | by *Marlow* |
| 1 - 1 — | 435 | A man in armour on horseback — — | by *Vanderbank* |
| 2 . 2 . | 436 | A brisk gale — — | by *Van de velde* |
| 4 - 4 — | 437 | Savoyard peasants — — | by *Wouvermans* |
| 2 . 2 . | 438 | A caricature — — — | by *Rawlinson* |
| 2 : 2 - | 439 | May Day — — — — | by *Ditto* |
| 2 . 2 - | 440 | A boy's head — — — | by *Greuze* |
| 2 . 2 . | 441 | Raising the first arch of a bridge — — | by *Scott* |
| 3 . 3 — | 442 | A landscape and figures — — — | by *Sandby* |
| 30 | 443 | A landscape, horses and figures — — | *Wouvermans* |

FINIS.